

Justin Lingard.

A Discussion of
Norman Bearcroft's
'Song of Exultation'
as an Example of The Salvation Army
'Selection'.

University of Tasmania.

November 1999.
submitted as partial fulfilment of
the Bachelor of Music with Honours.

Abstract.

This paper will study Norman Bearcroft's work for solo cornet and band, *Song of Exultation*. *Song of Exultation* is a piece that is the result of the traditions and conventions of Salvation Army musical composition. It is the intention of this paper to show that, within these conventions, this work is an example of The Salvation Army musical genre, the *selection*. *Song of Exultation* is more advanced and is on a larger scale than anything that S.P.&S. usually publish bearing the title *selection*. However, it is the objective of this paper to show that *Song of Exultation* is true to the ethos of the *selection*, its compositional constructs and its function.

Acknowledgments.

The writer of this dissertation wishes to thank the following for their help throughout the year.

Mr. Raffæle Marcellino

Mr. Yoram Levy

Majors George & Beryl Lingard

Mr. Dean Hunt

The Glenorchy Concert Brass

Mr. Russell Luhrs

The Bandsman and Songsters of The Brisbane City Temple
of The Salvation Army

Mr. Adam Bond

Mr. Morris Bull

Mr. Roy Blaxhall

Mr. John White

Captain Joe Cook

Lieutenant-Colonel Michael Williams

Miss Nikola Cooper

TABLE OF CONTENTS.

1.INTRODUCTION.	1
2.THE BRITISH BRASS BAND.	2
2.1.THE HISTORY OF THE BRASS BAND.	2
2.2.THE INSTRUMENTS OF THE BRASS BAND.	5
3.THE SALVATION ARMY BRASS BAND TRADITION.	8
3.1.AN OVERVIEW OF SALVATION ARMY 'BANDING'.	8
3.2.THE SALVATION ARMY'S MUSICAL INFRASTRUCTURE	10
3.3 THE USE OF MUSIC BY THE SALVATION ARMY.	12
4.FORM.	15
4.1.SOURCE MATERIAL	16
4.1.2.SOURCE 2: 'UNSWORTH.'	18
4.1.3.SOURCE 3: 'IT WAS ON THE CROSS.'	19
4.2.FORM.	21
5.SUMMARY	23

APPENDIXES

- A. Biography of Norman Bearcroft
- B. Score of *Song of Exultation*
- C. Score of *I Hate the Devil and the Devil Hates Me*
- D. *Unsworth*
- E. *It was on the Cross*
- F. *My Jesus I Love Thee*
- G. *It was on the Cross*
- H. CD (see attached)

REFERENCES

1.Introduction.

This paper will examine Norman Bearcroft's work for solo cornet and band, *Song of Exultation*. This work is scored for cornet soloist and brass band and was published in 1983 by The Salvation Army's publishing company, Salvationist Publishing and Supplies Ltd. The purpose of this paper is to discuss Bearcroft's *Song of Exultation* as an example of The Salvation Army *selection*.

In order to fulfil the objectives of this paper, three main areas must be explored: 1) The British brass band tradition, its history and instrumentation. 2) The Salvation Army's brass band tradition, including an overview of Salvation Army 'banding', the musical infrastructure of the Salvation Army and the use of music within The Salvation Army. And 3) issues relating to the form of *Song of Exultation*.

2.The British Brass Band.

“...the incomparable sound of brass which can play the clown call to battle, and open the gates of heaven, all in one piece of music.”

Lilla Fox - *“Instruments of Processional Music”* Lutterworth Press, 1967.

2.1.The History of the Brass Band.

A wind band, consisting solely of brass instruments, developed around 1820. These bands were at first usually associated with British mounted cavalry regiments but soon became the most popular type of band for amateur musicians, particularly in Great Britain (Hind, 1980).

The beginning of the brass band movement coincides approximately with the nineteenth century Industrial Revolution. Factory owners became aware of the value of a band as social adjuncts, attracting workers and helping to advertise products. The resonant sounds of the brass instruments were well suited to promoting an image of power. The band could be called upon to raise the tone of an important civic function, like a fete or a flower show, to provide good dance music, but also to show the sophistication of the patron by playing selections of the most popular vocal items of the day (McGowan, 1996).

The brass band soon became popular throughout blue-collar communities. Working men whose hands were perhaps too rough to play string instruments and had little interest in the many choral societies, found satisfaction in playing brass instruments. Perhaps there was a therapeutic value in this pastime for these amateur musicians. Playing music could help them forget their uncongenial working and living conditions, besides providing a healthy and purposeful hobby (Perrins, 1979).

The success of the brass band movement has long been bound up with contests and eisteddfodau. The major competitions have attracted most bands in the United Kingdom, the two main contests being at Belle Vue, Manchester instituted in 1853 and the National Brass Band Festival. The National Brass Band Festival grew out of a contest at the Crystal Palace, London in 1860 (with 170 bands). This festival continued until Crystal Palace burned down in 1936. In 1937, the competition was held in Alexandra Palace and in 1938 there were nearly 200 bands competing in 10 graded sections. Since World War II, area contests have been arranged with the final held at Albert Hall, often with prominent orchestral conductors. According to Hind (1980), by 1970, 500 bands were competing yearly for the championship.

The Australian National Band Championships are held every year over the Easter weekend and the venue is rotated between the state capital cities. The requirement for entry into the National Championships follows the same conventions as Britain's National Brass Band Festival. Regulation 1 of the National Band Council of Australia addresses the required programme to compete in the Australian National Band Championship Contest.

The contest consists of three separate championships and these are as follows:

1. On Stage Music Championship.

To consist of a Test Piece, Own Choice Selection, Hymn and March.

The Hymn shall be a tune from a recognised Church Hymnal or based thereon. The March to be played as part of the 'on stage music' championship be one which would normally be played at approximately 120 beats per minute and is designated as a March, Contest or Quickstep by the publisher.

1. Marching Championship.

To consist of a Parade of Bands (Street March), Diagram march – Own Choice Display – Inspection.

1. Solo and Party Contest.

As set out in regulations 93 to 105.

(1998 Year Book of the National Band Council of Australia) _

A notable feature of these competitions is the test pieces. Prominent British composers, including Elgar wrote test pieces (*Severn Suite. op. 87.*). Besides music commissioned for contests, which often prove exceedingly difficult, publishers have provided a repertory of other original works. Among prominent composers to have contributed are Henze (*Ragtimes and Habaneras*, 1975), Birtwistle (*Grimethorpe Aria*, 1973), Vaughan Williams and Arthur Bliss (Hind, 1980).

Perhaps the two most famous bands are the *Bessus o' th' Barn Band* (became all brass in 1853) and the *Black Dyke Mills Band* (dating as an all brass band since 1855). The *Black Dyke Mills Band* is arguably the most famous brass band. This is due to the fact that it has won more championships than any other band. These bands have remained amateur organisations and are supported by sponsorships from the factory to which they are attached (Hind, 1980).

The brass band movement worldwide is an amateur movement, a feature which is closely guarded. Regulation 21 of the National Band Council of Australia states that each member must be an amateur musician and not participate in professional musical activities. Regulation 22 deals with exceptions to this rule with professional musicians who wish to participate needing to meet a rigid criterion (1998 Year Book of the National Band Council of Australia). This amateur status helps contribute to a unique enthusiasm and spirit. The band tradition can become almost a way of life for families – often with two or even three generations appearing in the same ensemble (Perrins, 1979).

The interest shown in the brass band by composers, conductors and the community has stimulated Britain's tertiary institutions into offering courses in brass band subjects. Sir Landon Ronald instituted a diploma for brass conducting at the Guildhall School of Music

where he also instituted a professorship of brass band. The *Bandsman College of Music* was formed to hold external examinations in conducting and playing. Other Colleges have added brass band subjects to their curriculum for diplomas, and local education authorities and schools have formed brass bands (Hind, 1980).

2.2.The Instruments of the Brass Band.

The brass band is made up entirely of brass instruments plus percussion. The standard orchestration includes cornets, a flugel horn, tenor horns, baritones, trombones, euphoniums and basses (tubas). This instrumentation lends itself to a broad pallet of colours, as all instruments (with the exception of the trombones) are of a conical design. That is to say, the diameter of the tubing increases towards the bell throughout the whole length of the pipe as opposed to the cylindrical construction of trumpets and trombones.

Perrins (1979) in his article “*What is a Brass Band*” lists the typical instrumentation for the brass band (which provides the model for most of the world’s bands) is as follows:

- 1 Eb soprano cornet
- 8 Bb cornets
- 1 Bb flugel horn
- 3 Eb solo tenor horns
- 2 Bb baritones
- 2 Bb tenor trombones
- 1 Bb bass trombone
- 2 Bb euphoniums
- 2 Eb basses (tubas)
- 2 Bb basses (tubas)
- + percussion (as needed eg. side drum, bass drum, etc.)

A useful feature for directors of brass bands is the almost universal use of the treble clef throughout the ensemble. This means that almost all musicians in the band can read each part with minimal difficulty. The only exception to this is the bass trombone, which reads bass clef in concert pitch.

Accompanying this is the fact that the publisher provides the transposed instrumental parts in the key of each instrument. This simplifies the reading of music notation as the responsibility for transposition has been relieved from the instrumentalist. This then means that every instrument with valves shares identical valve combinations for a written pitch. This has useful practical applications for the musical director as it allows for an easy transfer from instrument to instrument and gives the director great flexibility when needing to shuffle players in order to cover all the parts.

figure 2.2. table of instruments – written and sounding pitches

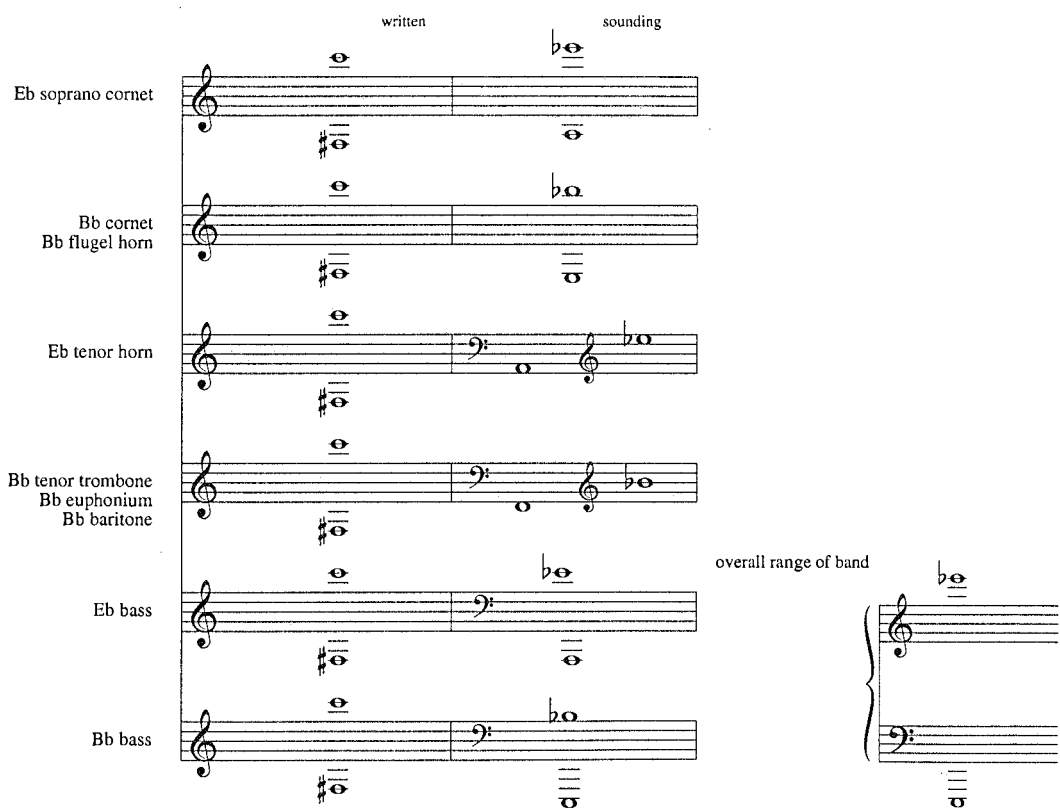


Figure 2.2. shows how each of the instruments displayed read the same clef, which is notated in exactly the same fashion. Although the music looks the same throughout the

band, the sounding pitches are quite different. This is done in such a way that musicians need not even be aware of the transpositional differences between instruments.

3.The Salvation Army Brass Band Tradition.

"We had a great deal of argument regarding the first introduction of bands into the Army and a great many fears. I had always regarded music as all belonging to God but, unfortunately, God has not his rights here, and the Church has strangely lost sight of the value of music as a religious agency. I think God has used the Army to resuscitate and awaken that agency - to create it in fact, and while the bandsmen of The Salvation Army realise it to be as much their service to blow an instrument as it is to sing or speak or pray, and while they do so in the same spirit, I am persuaded it will become an ever-increasing power amongst us. But the moment you (or any other bandsmen) begin to glory in the excellence of the music alone apart from spiritual results, you will begin at that moment to lose your power."

Mrs. Catherine Booth¹

3.1.An Overview of Salvation Army 'Banding'.

The first brass band of The Salvation Army was a family affair. Charles Fry, who is known as the Grandfather of Salvation Army music, and his three sons, Fred, Ernest and Bert, good Methodists, were so concerned when Salvationists were mobbed in the streets of Salisbury that they stepped in and went to their rescue. When Captain Arthur Watts took charge of the Corps² at Salisbury in August 1878, he visited the Fry home and found that they were expert musicians, with Charles being a solo cornet player with the *Band of the Rifle Brigade*. Captain Watts convinced the family to bring instruments along to the open-air meetings that were being held and it was found that not only did they provide accompaniment for Hymn singing, but also that the Frys' concerted playing put an end to some of the disruptions that were prone to happen (Sandall, 1966).

¹ Mrs Catherine Booth, wife of William Booth (the founder of The Salvation Army) and The Salvation Army's second General (world leader), speaking on the 30th. January 1890, when the Household Troops Band of The Salvation Army (now known as the International Staff Band) visited shortly before her death. She spoke to the band, as representing all bandsmen of The Salvation Army.

² A Salvation Army Church.

Dowdle, a visiting Salvation Army officer², came to Salisbury Corps to conduct a weekend meeting, heard the band play and wrote to General William Booth (the founder and first world leader of The Salvation Army). The General called at Salisbury on purpose to pass judgement on the innovation. Although he realized the value the bands could be to the Army, he proceeded cautiously, inviting the Fry family first to accompany him to some special meetings. This experiment proved so successful that the decision was taken to add brass to the methods used by The Salvation Army to attract people (Sandall 1966).

Until the fourteenth of May 1880, the Frys were the *Salisbury Corps Band*, though they had fulfilled engagements that took them away from home for brief periods. Subsequently, they left the family business and presented themselves for full time service within The Salvation Army. After this, they were continually on tour as an evangelistic band, their movements being governed by the obligations to assist 'war councils'³ and other 'campaigns' conducted by the General (<http://www.SalvationArmy.org/isb/isb.htm>).

This innovation proved highly successful. By the excellence of their playing, the Fry's attracted much notice. General Booth was obviously impressed as the band drew thousands as they marched the street. The Fry's ensemble became known as the Hallelujah minstrels. It was not however a brass band as we know it today, the brass instruments of the Fry family being joined by whatever instrumentalists that were available at the time. The success of the frys' band attracted widespread notice and gave stimulus to the formation of Corps bands all over the United Kingdom (<http://www.SalvationArmy.org/isb/isb.htm>).

² A Salvation Army minister of religion.

³ Special meetings held for members of The Salvation Army.

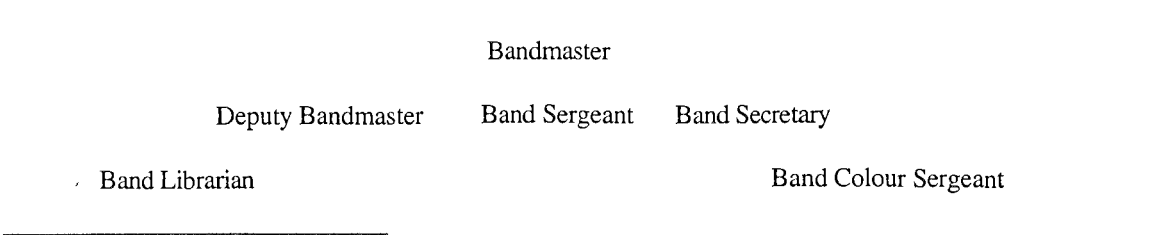
Captain Tom Payne, himself a cornet player, had been appointed the Commanding Officer of Whitechapel Corps. Finding the Corps could afford it, he purchased two cornets and several other instruments, and later, a further eight from a pawnshop. He sent postcards inviting eight likely young men of the Corps to come to the hall and select instruments. At first, a professional musician was engaged to teach the men to play, but before long, his services were not considered needed. The music from which the band first played was obtained by copying out and sharing the four parts (SATB) provided by the arrangements in *The Salvation Army Tune Book*. It was not costly in those days, in comparison with present standards, to set up a Corps band. *The War Cry*⁴ of the second of November 1882 advertised a set of twelve instruments of first quality for 31 pounds, 7 shilling and 11 pence or of superior quality for 40 pounds, 19 shilling and six pence (Sandall, 1966).

3.2.The Salvation Army's Musical Infrastructure.

The Salvation Army has a hierarchical system in place to organise sections⁵. Each Corps is responsible for the way its musical sections are managed. As is the style in The Salvation Army, the management method follows a quasi-military system.

Each section has a designated leader, a deputy and other positions of leadership underneath. In a band scenario the chain of command is as shown in figure 3.2.

figure 3.2. the hierarchy of a Salvation Army band.



⁴ The Salvation Army weekly newspaper.
⁵Musical groups within the Corps. eg. the band, songsters, timbrels.

Each of these positions has their own area of responsibility, but each follows on in this order of chain of command. The Bandmaster is responsible for the overall running of the band and more specifically the musical performance and his deputy is available to assist in any musical support that may be required. The Band sergeant is responsible, firstly for the spiritual welfare of each of the band members, and secondly for the discipline of the band. The Band Secretary is responsible for the logistics of the band. The Band Librarian is responsible for the library of band music and the Colour Sergeant will carry The Salvation Army flag during any outdoor engagements and when marching. The Bandmaster is a member of the Corps Council.⁶

The Salvation Army has in place a system of providing its musical sections with approved music. In 1881, General William Booth established what is now known as the *International Music Editorial Department*. The department head (Editor-in-Chief) receives works volunteered and chooses those to be submitted to the *International Music Board*, a non-technical review board which approves music for publication in various journals. The approved works are then published by Salvationist Publishing and Supplies (S.P.&S.), The Salvation Army's sole commercial enterprise for the release of music, uniforms and other various materials (Holz, 1982). Salvationists Publishing and Supplies is the publisher of Bearcroft's *Song of Exultation*. Holz (1982) makes the point that it is this department that supplies almost all of the publications used by Salvation Army bands and songster brigades worldwide.

⁶ It is the Corps Council that makes recommendations to the Corps Commanding Officer as to what the Corps does and how it functions (within the guidelines of Rules and Regulations of The Salvation Army).

3.3.The Use of Music by The Salvation Army.

There are three main functions of Salvation Army instrumental music as outlined by the *Orders and Regulations for Band and Songsters*:

1) Attracting people to the meetings. Brass music can be carried a lot further than human voice and most other instruments.

2) Accompanying the congregational singing.

3) Convey by association of ideas, Christian messages (Holz, 1982).

The services that Salvation Army bands contribute to can be divided into three main categories:

1) The Sunday Meetings - a standard type of Church service.

2) The Open Air – an outdoor meeting held for the sole purpose of evangelical outreach. Often held on a street corner, a shopping mall, of a public park.

3) The Music Festival – the closest the Salvation Army come to a concert, but still evangelical and sacred by nature. A Music Festival can include approved concert items, but also must include an opening congregational song, a reading from the Bible, a Bible message, an invocation and a Benediction. Each Music Festival also must include vocal music to ensure the communication of words, even if the festival is intended for band alone (Holz, 1982).

As The Salvation Army is a Christian organisation, dedicated to the spread of the Gospel, it is only natural for it to use every resource available to achieving this aim. When The Salvation Army first added musical ensembles to its evangelical methods William Booth boomed

“Soul-Saving music is the music for me”

and from this dictum has sprung a vast literature of vocal and band music, all of it with the single purpose of ‘saving souls’ (Harratt, 1980).

General Booth was a practical man. Having ‘saved’ a man and clothed him in a uniform of sorts, the next obvious step was to give him something to do. With the increasing use of brass bands within The Salvation Army, blowing a brass instrument was a natural solution. A natural activity of an army is to march and a useful aid to marching is a band. Factors that weighed in the General’s favour were the relative simplicity of the instruments to learn. Converts could quickly gain a competence level that would ensure their continued enthusiasm and the stability gained by the sensation of belonging to a unit: the band (Harratt, 1980).

But what was the band to play? Soul saving music naturally. The ensembles began with hymn tunes and moved on to arrangements of popular secular tunes that the Army had ‘saved’. *I Traced her Little Footsteps in the Snow* became *The Blood of Jesus Cleanses White as Snow*, and the drinking song *Champagne Charlie is my Name* is now known to Salvationists as *Bless his name He sets me Free* (Harratt, 1980).

As Salvation Army bands advanced in competence, music of a more original nature came to be in demand, and some pieces on a larger scale with some aesthetic pretensions began to issue from the Army’s presses. The *meditation* with its single strophic motive and the *selection* which presents two or more hymn tunes connected by the theme of their associated words, was a natural development from the unadorned song accompaniments. The simplicity of these forms is not to be despised: this is functional music in its purest form and granted the existence of word association and the atmosphere of the evangelical meeting, is an effective art form of which Booth would no doubt approve (Holz, 1982).

Even so, the introduction of extraneous material in the form of linking passages and the like were either the composers grand opportunity or the thin edge of the wedge. Some

Salvationists saw the danger. Colonel Arthur Goldsmith, a member music department around the turn of the century said

“I have never written a selection without having the Army and it’s demands in mind. I always ask myself, ‘Is this suitable for Salvation Army requirements?’”

(cited Harratt, 1980).

Colonel Goldsmith made many valuable contributions to the Army’s *Ordinary Series*⁷ but never made a single contribution to the more advanced, larger scale *Festival Series* (Harratt, 1980).

This broadening of the Army’s publishing activities was controversial and there was great opposition to innovation – not least Goldsmith who feared the opportunity to write on a larger scale or a more advanced idiom included the temptation to aim at purely musical, rather than spiritual effects (Harratt, 1980).

At first the problem was controlled by the practice of anonymity. The composer’s name was not included on the playing copies until 1935. Further measures were taken by the notice prohibiting the performance of *Festival Music* in meeting of a devotional nature. Interestingly enough, such measures were never thought necessary of the Army’s vocal music. Perhaps the presence of words made such an abuse unlikely (Harratt, 1980).

The Salvation Army’s attitude to music can be best put with the words of Martin Luther (theologically, one of Booth’s ancestors) when he said

“Few will deny the power of music of various kinds, it’s usefulness in worship and evangelism, and the opportunity it provides of offering something beautiful to God.”

(cited Harratt, 1980).

⁷ S.P&S. have divided it’s band publications into different series. The *Unity Series* is simple music useful for junior bands and small ensembles. *General* and *Ordinary Series* are for average bands and the *Festival Series* are larger scale and more difficult works. *Festival Series* music is not permitted to be used in standard Sunday meetings. *Festival Series* music can only be used in *Music Festivals*.

4. Form.

Holz (1982) in his doctoral thesis *A History of the Hymn Tune Meditation and related forms in Salvation Army instrumental music in Great Britain and North America* defines the *selection* as a Salvation Army form that draws upon two or more already existing musical materials. Holz continues and states that this material is usually sourced from Hymns or gospel songs approved for use within Salvation Army services. The *selection* is effectively a medley of hymns. The hymns used as a basis for the composition of a *selection* are usually related by their associated text. The composer will often, by the choice of hymns, try to create a narrative and therefore communicate a moral. The *selection* has no formal structure beyond what has already been discussed. The amateurism of Salvation Army music and the majority of its composers would mean any formalised structure would be little understood.

The *selection* is a genre that has been used since the beginning of Salvation Army instrumental music. It is functional music in its purest form and makes up a large proportion of The Salvation Army band repertoire. Kirk, a former Salvation Army Bandmaster, utilised four songster arrangements in his *selection*, *Joy and Praise*, published by S.P&S. in 1935. These were *Singing Merrily*, *Gone is My Burden*, *When the Sky is Blue* and *Keep the Joybells Ringing all the Time*, all songs associated with Christian reasons to be joyful. Eric Ball, one of The Salvation Army's most highly regarded composers had his *selection*, *Constant Trust* published by S.P&S. in 1940. It is based on three hymns that are found in *The Tune Book of The Salvation Army*. These hymns are *Trust and Obey*, *The Cross is not Greater than his Grace* (originally a songster arrangement) and *Trusting as the Moments Fly*. A more recent example of a *selection* is Erik Silfverberg's *We have a Gospel* published by S.P&S. in 1997. Silfverberg's

selection is based on three songs composed by a pair Salvation Army musicians, Gowens and Larsson. These three lively songs; *We have a Gospel*, *There is a Message* and *No Other Name*, are found in *The Tune Book of The Salvation Army* and focus on the evangelistic approach of The Salvation Army band.

4.1.Source Material.

4.1.1.Source 1: ‘I Hate the Devil and the Devil Hates Me’.

The first work that Bearcroft uses as a source of thematic material is a Songster (a Salvation Army choir) arrangement, the words and music written by A. Sturey, an Ensign appointed to the Property Department at the time of publication. This is a work entitled *I Hate the Devil and the Devil Hates Me* (appendix C). This work was published in January 1889 in *The Musical Salvationist* (a monthly publication containing new vocal works). *I Hate the Devil* is a strophic work which includes four verses.

I Hate the Devil and the Devil Hates Me is originally in the key of g minor and is based primarily on an anhemitonic pentatonic scale starting on G. In *Song of Exultation*, Bearcroft transposes *I Hate the Devil and the Devil Hates Me* down a tone, using it a in the key of f minor. Perhaps he has chosen this lower key for no other reason than to avoid an awkward key for the soloist.

Harmonically, *I Hate the Devil and the Devil Hates Me* is quite simple, in the opening of the song, only using chords i (g minor), III (B flat major) and VI (E flat major). At bar 7 there is a perfect cadence in the key of B flat major. Beyond this point, the harmonies

alternate between tonic and dominant for the rest of the piece with the exception of bars 14, 18, 20 and 22 which contain passing diminished chords.

Bearcroft in *Song of Exultation* disregards the original harmonies of *I Hate the Devil* and selects totally new harmonies. This new reharmonised version stays true to the original harmonic function but makes full use of chromatic substitute chords.

I Hate the Devil and the Devil Hates Me is introduced for the first time at bar 25. Although the theme is not played before this point, the introductory material is heavily influenced by this theme, rising and falling thirds (a major characteristic of *I Hate the Devil*) featuring heavily. From bar 25 of the Bearcroft, the soloist presents an entire strophe and then repeats the first phrase before leading into the first cadenza. After the cadenza, the soloist repeats back to bar 25 and presents a second verse, without the added phrase which then leads back to the introductory material.

After the presentation of the other themes, the *I Hate the Devil* theme returns again at bar 185. This time the melodic line is broken up and shared between the soloist and the solo cornets.

A large part of the music of this work that is not directly taken from the three sources is derived from this theme. The opening of the work is pentatonic by nature and this lends itself to a certain ambiguity. This ambiguity is dispelled at bar 8 with the soloist playing a motif containing rising and falling thirds similar to that of *I Hate the Devil*, although here it is presented in a major key. This pattern continues until the theme of *I Hate the Devil* is introduced in its entirety at bar 25.

figure 4.1. *I Hate the Devil*, b.1-3 and *Song of Exultation* b. 8-10.



Figure 4.1. shows two excerpts; the first is the opening bars to *I Hate the Devil*, the second is an excerpt from the introduction (from bar eight) of *Song of Exultation*. It is quite clear that the introduction material from bar eight of *Song of Exultation* is derived from *I Hate the Devil*. Both excerpts are pentatonic and share the same intervallic patterns. (see figure 4.2.)

figure 4.2. *I Hate the Devil*, b.2 and *Song of Exultation* b.8 & 9.



The rhythm of this excerpt of *Song of Exultation* is also derived from *I Hate the Devil*. The rhythm Bearcroft uses is a simple retrograde and diminution of the original *I Hate the Devil* rhythm. (see figure 4.2.)

4.1.2.Source 2: 'Unsworth.'

The second theme Bearcroft uses is the hymn tune *Unsworth* written by Isaac Unsworth. (Appendix D)(Unsworth, I. 'Unsworth' in *The Tune Book of The Salvation Army*

(1987), London, Salvationist Publishing & Supplies Ltd.) This tune reflects on the words *My Jesus, I love Thee, I know thou art mine*, penned by William Ralph Featherstone. (Appendix F)(Featherstone, W. F. 'My Jesus I Love Thee' in *The Song Book of The Salvation Army* (1987), London, Salvationist Publishing & Supplies Ltd.). This hymn is strophic and when associated with the words of *My Jesus I Love Thee* involves four verses.

In *Song of Exultation*, *Unsworth* is first presented at bar 116 by the soloist. The soloist plays an entire verse in D flat major before the band takes the melody and plays a second verse in the key of G major at bar 132.

Unsworth in the most recent *Tune Book of The Salvation Army* is in the key of E flat major, however Bearcroft uses it in the keys of D flat major and G major. Harmonically, Bearcroft uses a similar chord structure as the original *Unsworth*, with the addition of a number of chromatic substitute chords. Bearcroft makes use of major II and III chords, minor, major and secondary seventh chords. These chords are perhaps adventurous for congregational singing, though, these chords with their extra colours do not sound out of place in a solo work such as this.

4.1.3.Source 3: 'It was on the Cross.'

The third source known to Salvationists as *It was on the Cross He Shed His Blood* (appendix E) ('It was on the Cross' in *The Tune Book of The Salvation Army* (1987), London, Salvationist Publishing & Supplies Ltd.). The composer of this particular tune is unknown but in *The Tune Book of The Salvation Army* it is listed as a secular melody which most likely means that it was once a popular song, perhaps even a drinking song.

But it is this tune that the Salvationists associate with the words written by William Darwood and William Fairhurst (chorus). (Darwood, W. & Fairhurst, W. 'It was on the Cross' in *The Song Book of The Salvation Army* (1987), London, Salvationist Publishing & Supplies Ltd.) The use of the tunes of popular drinking songs and adding new 'spiritual' words was a common practice of The Salvation Army, William Booth is reputed to have once said,

“Why should the Devil have all the good music?”

This hymn tune is strophic and when associated with the words *It was on the Cross* gives the hymn three verses with a chorus.

It was on the Cross is introduced at bar 153. Here Bearcroft does not use the whole tune, only the chorus. The tenor horns play the melody sung to the words,

It was on the cross he shed his blood
It was there he was crucified.

while the soloist plays a descant part. At this point the soloist takes over and finishes the refrain calling upon the words,

But He rose again and lives in my heart,
Where all is peace and perfect love.

This then gives way for the return of the *I hate the Devil* theme at bar 185.

It was on the Cross is printed in the most recent edition of *Tune Book of The Salvation Army* in the key of G major. Bearcroft uses it in *Song of Exultation* in the key of B major.

Bearcroft stays very close to the original harmonies, which rarely extend beyond chords I and IV. Bearcroft only deviates on a couple of occasions, choosing a more chromatic

But He rose again and lives in my heart,
where all is peace and perfect love.

figure 4.3. *It was on the Cross, b1&2 and Song of Exultation, b233*

It was on the Cross, b1

A single staff of music in treble clef, key of D major (one sharp), and 3/4 time. The melody consists of a quarter note D, an eighth note E, a quarter note F#, a quarter note G, an eighth note A, a quarter note B, and a quarter note A.

Song of Exultation, b233

A single staff of music in treble clef, key of B-flat major (two flats), and 3/4 time. The melody consists of a quarter note B-flat, an eighth note C, a quarter note D, a quarter note E, an eighth note F, a quarter note G, an eighth note A, a quarter note B-flat, an eighth note C, a quarter note D, a quarter note E, an eighth note F, a quarter note G, an eighth note A, a quarter note B-flat, and a quarter note A.

It was on the Cross, first full bar.

A single staff of music in treble clef, key of D major (one sharp), and 3/4 time. The melody consists of a quarter note D, an eighth note E, a quarter note F#, a quarter note G, an eighth note A, a quarter note B, and a quarter note A.

Song of Exultation, b233

A single staff of music in treble clef, key of B-flat major (two flats), and 3/4 time. The melody consists of a quarter note B-flat, an eighth note C, a quarter note D, a quarter note E, an eighth note F, a quarter note G, an eighth note A, a quarter note B-flat, an eighth note C, a quarter note D, a quarter note E, an eighth note F, a quarter note G, an eighth note A, a quarter note B-flat, and a quarter note A.

The main structural feature to suggest a form within this work is the use of the source material. This would indicate a ternary form for *Song of Exultation*. The first section being based on *I Hate the Devil*, the second section being *Unsworth* and *It was on the Cross*. The third section being a return to *I Hate the Devil*. (see figure 4.4.)

I Hate the Devil *Unsworth* *I Hate the Devil*
It was on the Cross

Figure 4.5. form plan for *Song of Exultation* including main key areas.

b. 1	b. 109	b. 132	b. 148	b. 185	b. 173
F minor	D \flat major	G major	B(C \flat) major	F minor	A major

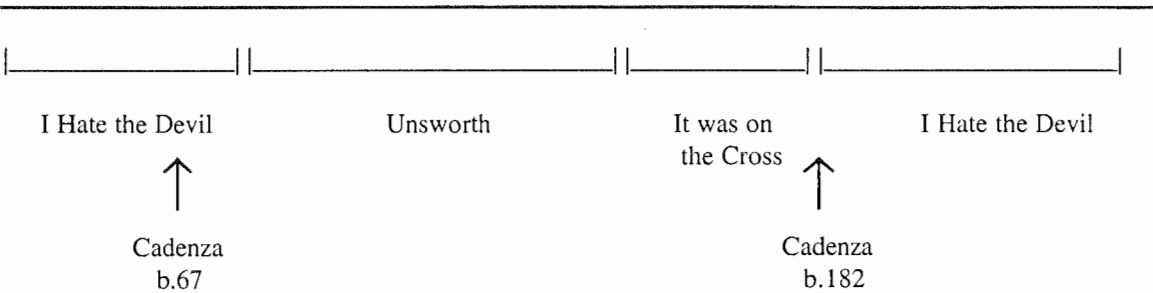


Figure 4.5. shows the overall key platform of *Song of Exultation* in reference to the source material. Within this key platform, Bearcroft briefly touches on many other key areas. The tonic of this work in f minor. This is the key in which *I Hate the Devil* is always presented. Around this key, Bearcroft makes frequent use of mediant key relationships. The interval of a third is a prominent feature of *I Hate the Devil* and Bearcroft uses this idea and makes it an important structural feature. The use of mediant relationships can be seen in figure 4.2. The extent to which Bearcroft uses mediant relationships is clear when looking at the key areas of *Song of Exultation* in closer detail in figure 4.6.

figure 4.6. table of key areas

b1	b8	b14	b22	b57	b67	b80	b99	b104	b116	b132	b148	b172	b173
f	E	A \flat	f	C	f	E	A \flat	f	D \flat	G	B	f	A \flat
Intro			Devil						Uns		+	Devil	
legend		Intro – Introduction					Devil – I Hate the Devil						
		Uns - Unsworth					+ – It was on the Cross						

5. Summary.

Norman Bearcroft's *Song of Exultation* is a work that is the result of the traditions and conventions of Salvation Army musical composition. These traditions, which have its origins in the British brass band, have been developed to suit The Salvation Army's requirements. Within these conventions, *Song of Exultation* neatly fits the model of The Salvation Army musical genre, the *selection*. The *selection* is a work for band that draws upon two or more previously existing sources. *Song of Exultation* is based on three previously existing sources (two congregational hymns and a songster arrangement). The sources Bearcroft uses in *Song of Exultation* are related by the associated texts, an important feature of the *selection*. By presenting these sources in this way, Bearcroft has created a type of narrative for those who are aware of the words, as the intended audience would be, and a moral is therefore communicated.

Song of Exultation is more advanced and is on a larger scale than anything that S.P.&S. usually publish bearing the title *selection*. It is also designed as a solo work. Nevertheless, *Song of Exultation* is true to the ethos of the *selection*, its compositional constructs and most importantly, from The Salvation Army's point of view, its function.

APPENDIX A.

Norman Bearcroft

The son of Salvation Army officers, Norman Bearcroft gained musical experience in the *Life Guards* band before enrolling at the The Salvation Army Training College in Denmark Hill. In 1960, he was transferred to the bands department at London headquarters. After eight years in Toronto he returned to England to take charge of music-making and has since ensured that musical standards are 'kept on the right lines' (He stressed that this is done in a comradely ways and he is not an inspector!)(Joseph, 1984).

APPENDIX B.

Norman Bearcroft

‘Song of Exultation’

(score in C)

Cornet Solo - Song of Exultation

Norman Bearcroft

Moderato

Soloist

Soprano cornet

Solo cornet

1st cornet

2nd cornet

Flugel horn

Solo horn

1st horn

2nd horn

1st baritone

2nd baritone

1st trombone

2nd trombone

Bass trombone

Euphonium

E♭ bass

B♭ bass

Percussion

Chromatic timp.

Used with permission

[illegible]

12 rit. a tempo

Tutti

Two

Tri.

L.C.

The image displays a page of musical notation for a string ensemble, likely a string quartet or quintet. The notation is arranged in a system of 12 staves, grouped into four sets of three. The first staff of each set is a treble clef, and the others are bass clefs. The key signature is B-flat major (two flats). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of the first set is marked '12' and 'rit.' (ritardando). The first staff of the second set is marked 'Tutti'. The first staff of the third set is marked 'Two'. The first staff of the fourth set is marked 'Tri.' (Trio). The first staff of the fifth set is marked 'L.C.' (Larghetto). The notation is written in a clear, professional style, typical of a musical score.

musical score for "The Marriage of Figaro" by Wolfgang Amadeus Mozart, featuring a full orchestra and vocal soloists. The score is in G major and 2/4 time, with a tempo of "Allegro assai". It includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, and Timpani. The vocal parts are for Figaro (Soprano), Susanna (Soprano), Figaro (Bass), and Susanna (Bass). The score is divided into measures, with a "rall." marking at the beginning and an "Allegro assai" marking at the end. The score is for a full orchestra and vocal soloists.

This image displays a page of musical notation for a 12-part ensemble. The notation is organized into four systems, each containing three staves. The first staff in each system is a treble clef, and the other two are bass clefs. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The notation includes various rhythmic patterns, rests, and a 'One' marking at the start of a new section. The page is numbered 24 in the top left corner.

This page of musical notation is for a 12-part ensemble, likely a choir or instrumental group. It consists of 12 staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is organized into four systems of three staves each. The first system includes lyrics 'Two' and 'One' above the staves. The second system includes lyrics 'One' and 'One' above the staves. The third system includes lyrics 'One' and 'One' above the staves. The fourth system includes lyrics 'One' and 'One' above the staves. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex musical arrangement.

[illegible]

[illegible]

48

Tutti

Tutti

48

48

48

48

48

48

48

48

48

48

48

48

48

48

Rim

[illegible]

Cadenza ad lib.

The musical score consists of 8 staves. The first staff (treble clef) contains the main melodic line, starting with a trill on G4 and followed by a series of sixteenth-note runs. The second staff (treble clef) contains a trill on G4. The third staff (treble clef) contains a trill on G4. The fourth staff (treble clef) contains a trill on G4. The fifth staff (treble clef) contains a trill on G4. The sixth staff (treble clef) contains a trill on G4. The seventh staff (bass clef) contains a trill on G3. The eighth staff (bass clef) contains a trill on G3. The score is marked with measure numbers 67, 68, 69, 70, 71, 72, 73, and 74. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The section is marked 'Cadenza ad lib.' and ends with a repeat sign.

A page of musical notation for a 12-piece ensemble. The page contains 12 staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a measure with a whole note and a measure with a half note. The second staff has a measure with a whole note and a measure with a half note. The third staff has a measure with a whole note and a measure with a half note. The fourth staff has a measure with a whole note and a measure with a half note. The fifth staff has a measure with a whole note and a measure with a half note. The sixth staff has a measure with a whole note and a measure with a half note. The seventh staff has a measure with a whole note and a measure with a half note. The eighth staff has a measure with a whole note and a measure with a half note. The ninth staff has a measure with a whole note and a measure with a half note. The tenth staff has a measure with a whole note and a measure with a half note. The eleventh staff has a measure with a whole note and a measure with a half note. The twelfth staff has a measure with a whole note and a measure with a half note. The page is numbered 73 in the top left corner. The notation is in a standard musical format with a treble clef and a key signature of three flats. The notes are written in a standard musical notation with stems and flags. The rests are written in a standard musical notation with a horizontal line and a vertical line. The dynamic markings are written in a standard musical notation with a 'Timp.' and a 'tr.' marking. The page is a single page of musical notation for a 12-piece ensemble.

[illegible]

[illegible]

This page of musical notation is a score for a symphony, likely in 3/4 time. It features multiple staves, each with a '102' marking at the beginning, indicating a specific measure or section. The notation includes various musical elements such as notes, rests, and dynamic markings. Key markings include 'Tutti' and 'Timp.' (Timpone, or Timp). The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 3/4. The notation is arranged in a series of staves, with some staves having a '102' marking at the beginning. The overall layout is clean and professional, typical of a printed musical score.

[illegible]

[illegible]

[illegible]

This image displays a page of musical notation, likely for a piano piece, featuring multiple staves. The notation is written in a standard musical staff format, with treble and bass clefs. The page shows measures 137 through 146. The music includes various notes, rests, and bar lines, indicating a complex melodic and harmonic structure. The notation is presented in a clear, black-and-white format, typical of a printed musical score.

Teneramente

The musical score is organized into 14 staves, each beginning at measure 145. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note.
- Staff 2:** Treble clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 3:** Treble clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 4:** Treble clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 5:** Treble clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 6:** Treble clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 7:** Treble clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 8:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 9:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 10:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 11:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 12:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 13:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.
- Staff 14:** Bass clef, key signature of one sharp. It starts with a half note, followed by a quarter note, and then a whole rest.

This image shows a page of musical notation for a piano piece. The notation is arranged in multiple systems, each containing several staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Tri.' and 'Two'. The page is numbered 152 in the top left corner of each system.

162

Three

One

One

[illegible]

Andante Subito

Cadenza ad lib.

Allegro assai

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

1010

1020

1030

1040

1050

1060

1070

1080

1090

1100

1110

1120

1130

1140

1150

1160

1170

1180

1190

1200

1210

1220

1230

1240

1250

1260

1270

1280

1290

1300

1310

1320

1330

1340

1350

1360

1370

1380

1390

1400

1410

1420

1430

1440

1450

1460

1470

1480

1490

1500

1510

1520

1530

1540

1550

1560

1570

1580

1590

1600

1610

1620

1630

1640

1650

1660

1670

1680

1690

1700

1710

1720

1730

1740

1750

1760

1770

1780

1790

1800

1810

1820

1830

1840

1850

1860

1870

1880

1890

1900

1910

1920

1930

1940

1950

1960

1970

1980

1990

2000

2010

2020

2030

2040

2050

2060

2070

2080

2090

2100

2110

2120

2130

2140

2150

2160

2170

2180

2190

2200

2210

2220

2230

2240

2250

2260

2270

2280

2290

2300

2310

2320

2330

2340

2350

2360

2370

2380

2390

2400

2410

2420

2430

2440

2450

2460

2470

2480

2490

2500

2510

2520

2530

2540

2550

2560

2570

2580

2590

2600

2610

2620

2630

2640

2650

2660

2670

2680

2690

2700

2710

2720

2730

2740

2750

2760

2770

2780

2790

2800

2810

2820

2830

2840

2850

2860

2870

2880

2890

2900

2910

2920

2930

2940

2950

2960

2970

2980

2990

3000

3010

3020

3030

3040

3050

3060

3070

3080

3090

3100

3110

3120

3130

3140

3150

3160

3170

3180

3190

3200

3210

3220

3230

3240

3250

3260

3270

3280

3290

3300

3310

3320

3330

3340

3350

3360

3370

3380

3390

3400

3410

3420

3430

3440

3450

3460

3470

3480

3490

3500

3510

3520

3530

3540

3550

3560

3570

3580

3590

3600

3610

3620

3630

3640

3650

3660

3670

3680

3690

3700

3710

3720

3730

3740

3750

3760

3770

3780

3790

3800

3810

3820

3830

3840

3850

3860

3870

3880

3890

3900

3910

3920

3930

3940

3950

3960

3970

3980

3990

4000

4010

4020

4030

4040

4050

4060

4070

4080

4090

4100

4110

4120

4130

4

This image shows a page of musical notation for a string quartet, specifically measures 186 through 190. The notation is arranged in four systems, each containing two staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system (measures 186-187) shows the beginning of the section with various rhythmic patterns. The second system (measures 188-189) continues the musical development. The third system (measures 190-191) includes dynamic markings 'Tutti' and 'One' above the staves. The fourth system (measures 192-193) concludes the page with further musical notation. The notation includes a variety of note values, rests, and articulation marks.

This image shows a page of musical notation for a string quartet, specifically measures 196 through 205. The notation is arranged in four systems, each containing two staves (likely Violin I and Violin II in the first system, and Viola and Cello in the second, and so on). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 196-197) features a complex rhythmic pattern with a triplet of eighth notes. The second system (measures 198-199) includes a 'One' marking above a measure. The third system (measures 200-201) includes a 'Tutti' marking above a measure. The fourth system (measures 202-203) includes a 'One' marking above a measure. The fifth system (measures 204-205) includes a 'Tutti' marking above a measure. The notation is written in a clear, professional style, typical of a musical score.

A page of musical notation for a string quartet, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Rim.' (Rimando). The staves are arranged in a traditional four-staff format, with each staff containing a different part of the music. The notation is written in a standard musical script, with notes and rests clearly visible. The page is a single system of music, likely from a larger score.

This image shows a page of musical notation for a piano piece. The notation is arranged in a system of staves, with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is written for piano, and the notation is in a standard musical notation style. The page contains several measures of music, with some measures containing the word "One" as a measure rest. The notation is clear and legible, and the page is well-organized.

[illegible]

[illegible]

[illegible]

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each containing multiple staves. The key signature is B-flat major (two flats). The tempo marking "Piu mosso" is present at the top. The page includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions like "One" and "Tri." are also visible. The notation is complex, with many beamed notes and rests, indicating a technically demanding piece. The page number "254" is visible in the top left corner.

[illegible]

Presto

The musical score consists of 11 staves, each labeled with the measure number 274. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of three flats. The tempo is marked 'Presto'. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like 'L.C.' (Larghetto) and 'B.D.' (Basso) are indicated at the bottom of the staves. The notation is complex, with many beamed notes and slurs.

L.C. B.D.

[illegible]

[illegible]

Molto rit.

This image shows a page of musical notation for a string quartet, covering measures 303 through 307. The score is written for four staves, each representing a different instrument: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). Measure 303 begins with a repeat sign. In measure 304, the Violin I part features a long, sweeping melodic line across the staff. The other instruments provide harmonic support with sustained notes or chords. Measures 305 and 306 continue the development of these themes, with various articulations like slurs and accents. Measure 307 concludes the section with a final chordal texture. The bottom right corner of the page contains the initials "L.C." and a decorative flourish.

APPENDIX C.

A. Sturey

‘I Hate the Devil and the Devil Hates Me’

I hate the devil, and the devil hates me.

Words and Music by EMORY A. STORREY (Property Department)

mp *Presto.*

I hate the devil, and the devil hates me, We never can agree. No, not we.
 Can I love Je - sus and Je - sus loves me, When good com - pa - ny, And al - ways a - gree!

mp *Chorus*

f *First* *mf*

I hate the de - vil, and the de - vil hates me, Glo - ry to God! Out of his clutches I'm free.
 I love Je - sus, and Je - sus loves me, Glo - ry to God! Out of his clutches I'm free.

f *mp* *cres.*

Glo - ry to God! Now my life is what the devil doesn't like to see, For it's Christ who gives me

f *mp* *cres.*

I hate the devil, and the devil hates me.—continued.

11

mp cresc. f D.C. for Chorus.

Liberty, Now my life is what the devil doesn't like to see. Glo - ry to God!

2 Satan goes about, but he can't get at me.

Oh, no, not he, oh, what a mystery!

Satan goes about, but he can't get at me.

Glory to God!

Hid in God's pavilion where the devil can't be.

Nor yet get at me, oh, no, not he.

Hid in God's pavilion where the devil can't be.

Glory to God!

For Jesus' name is my high tower to which I flee.

And where He keeps me from the enemy.

For Jesus' name is my high tower to which I flee.

Glory to God!

3 Yes, Jesus saves me all the way.

Yes, every day, yes, come what may.

Yes, Jesus saves me all the way.

Glory to God!

With such a Friend I'll ever stay.

Whatever others say, you, or may;

With Him I'm determined I'll for ever stay.

Glory to God!

For no other rock has been so well tried,

So well fortified, in which I can hide.

There's no other rock like the Saviour's side.

Glory to God!

Tell Jesus everything.

Words and Music by STAFF-MASTON SLATER.

p Andante cresc.

1. You have sinned, you must confess, And to God your wickedness is all known, Oh,

pp CHORUS.

Think of this, Here kneel and pray, kneel and pray. Tell to Jesus ev'ry thing.

poco cresc. rit.

To Him our - less your sin, No vain ex - cuse bring, But, sin - ner, kneel and pray.

3 You are guilty, this you know,

As you are, if you should go

To God's bar, eternal woe

Would be your doom.

3 Let your heart pour out its grief,

Then the Lord will give relief;

Trust His word, oh, now believe

His power to save!

4 Jesus waits your cry to hear,

He to help is drawing near,

As you are to Him appear,

And plead His Blood.

APPENDIX D.

Unsworth

Isaac Unsworth (1860-1931)

Moderato ♩ = 92

mp *mf* *mf* *mf* *mf*

APPENDIX E.

It was on the cross

Secular melody

[G^b] Andante ♩ = 72

p

CHORUS
Più mosso

mf

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system is marked 'Andante' with a tempo of 72 beats per minute and a piano (*p*) dynamic. The second system begins the 'CHORUS' section, marked 'Più mosso' and with a mezzo-forte (*mf*) dynamic. The remaining three systems continue the chorus. The melody is primarily in the treble clef, with the bass clef providing harmonic support through chords and single notes. The score concludes with a double bar line at the end of the fifth system.

APPENDIX F.

My Jesus I Love Thee.

My Jesus I love thee, I know thou art mine,
For thee all the pleasures of sin I resign;
My gracious redeemer, my saviour art thou,
If ever I loved thee, my Jesus, 'tis now.

I love thee because thou hast first loved me,
And purchased my pardon on Calvary's tree:
I love thee for wearing the thorns on thy brow,
If ever I loved thee, my Jesus 'tis now.

I will love thee in life, I will love thee in death,
And praise thee as long as thou lendest me breath:
And say, when the death-dew lies cold on my brow:
If ever I loved thee, my Jesus, 'tis now.

In mansions of Glory and endless delight,
I'll ever adore thee and dwell in thy sight;
I'll sing with thy glittering crown on my brow:
If ever I loved thee, my Jesus tis now.

William Ralph Featherstone (1846-73)

Song 357 from *The Song Book of The Salvation Army*
S.P.&S. 1st published 1986.

Used with permission

APPENDIX G.

It was on the Cross.

On Calvary's brow my Saviour died,
T'was there my Lord was crucified;
T'was on the cross he bled for me,
And purchased there my pardon free.

*It was on the cross he shed his blood,
It was there he was crucified;
But he rose again, and he lives in my heart
Where all is peace and perfect love.*

'Mid rending rocks and darkening skies,
My Saviour bows his head and dies;
The opening veil reveals the way
To heaven's joy and endless day.

O Jesus, Lord, how can it be
That thou shouldst give thy life for me,
To bear the cross and agony
in that dread hour on Calvary?

*William Darwood
William Fairhurst (chorus)*

Song 125 from *The Song Book of the Salvation Army*
S.P.&S. 1st. published 1986.

Used with permission

APPENDIX H.

CD (see attached)

- | | | |
|----|------------------|--|
| 1. | Bearcroft | <i>Song of Exultation</i> |
| 2. | Sturey | <i>I Hate the Devil and the Devil Hates Me</i> |
| 3. | Unsworth | <i>My Jesus I Love Thee</i> |
| 4. | Anonymous | <i>It was on the Cross</i> |

Justin Lingard – Cornet
Dean Hunt – Conductor
The Glenorchy Concert Brass

Russell Luhrs - Conductor
The Brisbane City Temple Band
The Brisbane Temple Songsters

References.

- Anonymous. (1987). 'It was on the Cross' in *The Tune Book of The Salvation Army* London, Salvationist Publishing & Supplies Ltd.
- Ball, E. (1940). *'Constant Trust'*, London, Salvationist Publishing & Supplies Ltd.
- Bearcroft, N. (1983). *'Song of Exultation'*, London, Salvationist Publishing & Supplies Ltd.
- Bearcroft, N. (1988) *Principals*, New York, Triumphonic Recordings TRCD 1047.
- Cook, N. (1987). *A Guide to Musical Analysis*. London, Dent.
- Darwood, W. & Fairhurst, W. (1987). 'It was on the Cross' in *The Song Book of The Salvation Army* London, Salvationist Publishing & Supplies Ltd.
- Featherstone, W. F. (1987). 'My Jesus I Love Thee' in *The Song Book of The Salvation Army*. London, Salvationist Publishing & Supplies Ltd.
- Garafalo, R. & Elrod, M. (1981). 'Heritage Americana: Reflections on the performance practices of the mid-nineteenth century Brass Band', in *Journal of Band Research*, 17(1), 1-26.
- Harratt, P. (1980). "The 'Soul-saving' Brassmen" in *Sounding Brass*, 9, 20-22
- Hind, H. C. and Gay, B. (1980). 'Brass Band' in *Grove Dictionary of Music and Musicians*. vol. 3. p209-213.
- Herbert, T. (1992). "Victorian Brass Bands: The establishment of a 'Working Class tradition'" in *Historic Brass Society Journal*, 4, 261-263.
- Holz, R.W. (1982). *'A History of the Hymn Tune Meditation and related forms in Salvation Army instrumental music in Great Britain and North America'*, unpublished doctoral thesis, Emory University, Atlanta.
- Joseph, J. (1984). 'The Gentle Battalions – music, education and The Salvation Army' in *Music Teacher*, 63, 17.
- Kirk, H. (1935). *'Joy and Praise'*, London, Salvationist Publishing & Supplies Ltd.
- Lichtman, I. (1994). 'Salvation Army Expands its Publishing Activities' in *Billboard*, 106, 12.
- McGowan, K. (1996). 'Iron Steel and Brass' in *Early Music Today*, 4, 11-13.
- Matterson, D. (1982). 'Sweet Old Tunes' in *Brass International*, 10, 16-18.
- Marcuse, S. (1975). 'Cornet' in *Musical Instruments, A Comprehensive Dictionary*. P. 127.

Neilson, J. (1979). 'The Best Advice I Ever Had' in *School Musician*, 50(7), 52-53

Perrins, B. (1979). 'What is a Brass Band?' in *Brass Bulletin*, 25, 63-70.

Renton, F. (1980). 'The best no contest' in *Sounding Brass*, 9, 20-22.

Sandall, R. (1966). *The History of The Salvation Army*, vol. 2, (1879-1886). London, Thomas Neilson & Sons.

Silfverberg, E. (1997). 'We Have a Gospel', London, Salvationist Publishing & Supplies Ltd.

Sturey, A. (1889) '*I Hate the Devil and the Devil Hates Me*'. London, Salvationist Publishing & Supplies Ltd.

Unsworth, I. (1987). 'Unsworth' in *The Tune Book of The Salvation Army*, London, Salvationist Publishing & Supplies Ltd.

The National Band Council of Australia Inc. (1998) *1998 Year Book*, Band News Enterprises.

Websites

about the band [on line]

Available: <http://www.salvationarmy.org//isb/isb>
(last visited 23/10/99)

The Army Worldwide [on line]

Available: www.salvationarmy.org/worldwide.htm
(last visited 8/7/99)

FAQ – Music [on line]

Available:
<http://www.salvationarmy.org.uk/Website/UKPages/FAQsfolder/FAQMusic.htm>
(last visited 8/7/99)

The UK Street Map Page [on line]

Available: <http://www.streetmap.co.uk/default.htm>
(last visited 24/10/99)

who we are [on line]

Available: <http://www.salvationarmy.org/history>
(last visited 8/7/99)

Why 'salvation' army [on line]

Available: <http://www.salvationarmy.org/whyarmy>
(last visited 8/7/99)